

Hoosier Folklore

SPECIAL COLLECTIONS
Vigo County Public Library

CONTENTS

Folktales and Jests from Delaware, Ohio Herbert Halpert	65
Forfeit Games from Greece and Czecho- slovakia Paul G. Brewster	76
Children's Games Lelah Allison	84
Notes	94
Hawthorne and Legends . Bernard Cohen	94
Book Review	96

A QUARTERLY OF FOLKLORE
From Indiana and Neighboring States

Volume VII

September, 1948

Number 3

THE HOOSIER FOLKLORE SOCIETY

Officers, 1948

President: Miss Margaret Sweeney, 207 E. Chestnut, Jeffersonville, Indiana

Vice-President: Miss Nellie M. Coats, Indiana State Library, Indianapolis, Indiana

Secretary-Treasurer: Mrs. William Hugh Jansen, 729 East Hunter, Bloomington, Indiana

Editor: William Hugh Jansen, Department of English, Indiana University, Bloomington, Indiana

Regional Editor: David S. McIntosh, Department of Music, Southern Illinois University, Carbondale, Illinois

Regional Editor: Ivan Walton, Department of English, University of Michigan, Ann Arbor, Michigan

HOOSIER FOLKLORE
published quarterly for
The Hoosier Folklore Society
by
The Indiana Historical Bureau
Indianapolis, Indiana

Copyright, 1948, by the Hoosier Folklore Society. Permission to reprint material must be obtained from the officers of the society.

Entered as second-class matter June 15, 1946, at the post office at INDIANAPOLIS, INDIANA, under the Act of August 24, 1912.

Subscription price \$2.00 per year. Single numbers fifty cents. The membership fee of the Hoosier Folklore Society includes a subscription to HOOSIER FOLKLORE and each member of the Society receives the quarterly.

HOOSIER FOLKLORE

VOL. VII SEPTEMBER, 1948

NO. 3

FOLKTALES AND JESTS FROM DELAWARE, OHIO¹

By HERBERT HALPERT

"The best storyteller in Delaware," my informant said, "is Jim Henry. He's a tailor. On Main Street." Since I had never heard of a tailor who told folktales, I climbed the flight of stairs to the tailor shop without too much hope. I found Mr. James F. Henry, a thin little man, nearly bald and somewhat hard of hearing, busily operating a noisy steam presser.

Mr. Henry told me he was seventy-one on the twenty-first of June, 1947, and had been a tailor since September, 1910. "I was born and raised in this town," he said. "My father was a tailor and cutter. He was born in the old country [Ireland]. He was pretty darn witty too."

Mr. Henry is active in the local Republican party. He had been appointed court bailiff shortly before I first met him. He told me: "It's a funny thing but I like to meet people. I'll bet there isn't a feller around here who's better acquainted in the county than I am. Gosh, I know 'em all around. I have a lot of fun with politics but I never try to make anybody mad."

His wife, a cheerful person who is his regular audience, usually helps him in the shop. Often some crony of his sits in the corner by the window. Inevitably others come up singly to pass the time of day and to tell Jim a new story and hear one in turn from him. Mr. Henry tells stories in stores, at his lodge, in court, and at the Republican club, as well as at his shop. After he had told me one yarn, I asked from whom he had learned it. "Father told me that," he replied. "He could tell 'em. I had a brother that died that could tell 'em. Oh, I can tell a few myself." Then he added, laughing: "My wife always told me if I'd educated myself in something instead, I'd be a pretty

¹ Most of the material in this article was collected in 1947 while the writer was a Rockefeller Foundation Postwar Fellow in the Humanities.

smart fellow. . . . I've got a awful [good] memory on stuff that don't amount to nothing. . . . I don't know where I get all that junk; I hear so doggone much. Oh, I have a lot of fun; they kid me about the Irish, but I don't mind. My father, he could match you."

Although his father used to tell stories about banshees and cemeteries, Mr. Henry never cared enough for them to learn any. He does, however, remember several of his father's humorous "Irishman stories." Besides these, he tells many other Irishman stories, a few tall tales, a number of Scotch, Negro, and German stories—many of them in dialect—and a very large number of jokes. A few of his stories come from his magazine reading, but most of them, as he suggests above, he has heard from some of his many acquaintances. In this connection is worth noting his wife's comment: "Jim was always great to number among his friends people older than he was." I suspect some of his stories come from these older people.

His wife appreciates her husband's way of telling stories although she claims to pay no attention to them because she has heard them so often. She said that he had "the Irish humor and wit"; and when I asked her what made her husband so good a storyteller, replied very positively, "His Irish dialect!" Mr. Henry does have a slight but noticeable brogue which he exaggerates to good effect in his storytelling. He can also imitate Scottish, German, and Negro pronunciation, a point which his wife stressed as important for good storytelling. "When you tell a story, you want to tell what he says—Scotch, German, or colored—you want to be able to switch to the way he tells it."

Mr. Henry mentions his own Irishness frequently. On several occasions he remarked, "I tell them I'm an FBI—a full-blooded Irishman'." But with equal pleasure he said, "That's the Irish for you:

First in war,

First in peace,

And first in the hands of the City Police."

It was interesting to note how readily he accepted the humorous stereotypes of the German, Scotchman, and Irishman reflected in his own tales. That Germans are often stupid and Scotchmen stingy he seemed to feel were valid generalizations. Yet he told with relish both tales of the absurd behavior and

ignorance of the Irish, and others showing Irish wit. It is obvious, of course, that many of these stories of foolish behavior are standard folktales with a long history both orally and in jest books.²

All but two of the stories given here were collected on later visits, from Mr. Henry's dictation. Since time was limited I concentrated on tales that seemed to have traditional patterns, and added a few others to show something of Mr. Henry's repertory. He probably knows many other traditional yarns, and his stock of jokes seems almost unlimited. Often I told a story and he capped it by relating several others in rapid succession. Usually I did not take them down the first time he told them, since it would have interrupted his train of thought.

Except for an occasional shift from direct to indirect discourse, there seemed little or no variation between his straight narration and his dictation, which was punctuated by the hiss of the steam presser. I wrote rapidly until he stopped talking and turned to his pressing machine. When he had adjusted the garment and had brought down the presser, I raised my voice and repeated the last lines I had written, and he went on from that point. The only time I recall his changing his stories or omitting details was on my last visit when he was very busy and somewhat distracted. At that time his wife, who had said on an earlier visit that she could not tell stories, came to the rescue. She frequently reminded her husband of a story I asked for, warned him of details he had left out (see no. 13), and finally, when Mr. Henry got too involved with work, retold two of the stories (nos. 11 and 12) very competently for me to write down. She still insisted, "I'm not very fond of stories"; and when I said she remembered them very well, said firmly, "I couldn't tell it to make it sound nice."

Perhaps the most striking facet of Mr. Henry's storytelling is his extreme terseness and economy of language. His stories are reduced to the dramatic core with the descriptive element almost ignored. Although many tales told both by rural and urban yarn-spinners are comparatively short, good storytellers usually lengthen them by elaborating details of the setting. Urban humorists tell brief jokes, but the only rural storytellers I have heard tell many stories without amplification are those

² For discussion pertinent to these topics, see my "Aggressive Humor on the East Branch," NYFQ 2: 86-89.

who, like Mrs. Henry, can remember stories or story plots, but do not consider themselves performers.

Mr. Henry is completely different from this latter group. He is recognized as a storyteller, admired by others, and confident of his own skill. He has a tremendous repertory available which he tells expressively, though without gestures, and with evident enjoyment.

That the brevity of his storytelling style is conscious with him is clear from his own comments in reply to my question about what makes a good storyteller. "I think a lot of fellers monkey around with a story. I think the quicker they come to the point, the better off they are." (Don't you like long stories?) "No, I don't. Takes too long to get to 'em; wears a man out." And later he reiterated his belief: "I think the way to do with that is to make it as short as you can make it. Right to the point." Apparently the punch line is the thing, as it is with the ordinary joke teller and the jesters of the professional stage and radio.

Mrs. Henry recognized and approved her husband's extreme brevity, remarking: "If I were tellin' a story, I would always add a little bit. I'd tell it a little better, I think; I'd embellish it. All of Jim's are short. He gets it over before they get tired. Jimmy leaves all preludes out."

Mr. Henry's storytelling style and repertory represent a curious blend of traditions. By inheritance he knows some "Irishman stories" not current in the modern urban repertory. Living in Delaware, the county seat for a predominantly agricultural area, he has picked up tall tales and a few other yarns from the rural tradition. But the town is close to Columbus, on a well-travelled highway, and the orientation of many residents is towards the city. Mr. Henry's store of current jokes and his storytelling style, which stresses brevity and the final punch rather than the rural yarn-spinner's "dead pan," leisurely delivery, show the influence of urban tradition.

I. TALL TALES

1. *Useful Sack*

Old Tom Gardner—he was an awful liar. He said he was out in the woods one day and there was a bear. And the bear took after him. He says, "I had a wet sack." And he says, "I took it and beat the brains out of the bear. Then I put the bear in the sack, tied the sack with my necktie, and took him home."

2. *Trapped On Fast-growing Corn*

Farmer planted some corn and his boy got playin' around it and climbed up on it. Him and the hired man went and got an axe and tried to chop it down. But they couldn't hit twice in the same place, it was growin' so fast. Next morning they went out. He knew the boy was all right because the ground was covered with cobs where he et corn all night.

(For a text and references, see Halpert, CFQ 4: 373, and note. Add Dorson, WF 6: 180-181.)

3. *Unusual Escape From Bear*

One warm day in July—fourth of July³—this man said he took the gun out to get a shot at something. Saw a bear. He shot the bear just enough to sting him, and he said the bear started after him. And he says he ran him and ran him. He says, "I crossed the ice," and he says, "The bear fell in and drowned—the ice was too thin." Then the feller says to him, "I thought it was a warm day in July." He says, "It was; but that bear ran me and ran me from July fourth to December twenty-fourth."

(See *Hoosier Tall Stories*, compiled by Federal Writers Project in Indiana, WPA (1937), p. 8; A. P. Hudson, *Humor of the Old Deep South* (New York, 1936), pp. 171-172; V. Randolph, *Funny Stories About Hillbillies* (Girard, Kansas, 1944), p. 11; *Joe Allen's Fireside Tales* (New Bedford, Mass. 1941) pp. 13-14 (told in verse). A New York text is in the Louis C. Jones Archive, and one from Alaska is in the Halpert MS. Usually the chase starts in berry time.)

4. *Wouldn't Lie For One*

He went in the woods and he had two bullets, and he saw a lot of wild pigeons on a tree. And he says he shot and split the limb—cracked the limb—and they all got their toes in there—held them. And he said he took the next bullet and shot the limb off. And he counted them, and he had just ninety-nine pigeons. The feller said, "Why didn't you make it a hundred?" And he said, "Why, I wouldn't tell a lie for one pigeon!"

—Mr. Merritt told me that up at the store. *Mrs. Henry*: It's an old old story.

(For a text and references, see Halpert, CFQ 4: 375 and note. Add R. M. Dorson, *Jonathan Draws the Long Bow* (Cambridge, Mass., 1946), pp. 112-114.)

5. *Clinching The Spike*

The feller was tellin' he climbed up to the moon. The Irishman said, "I did too." He says, "I drove a spike in the

³ This story was told on July 3rd.

moon." The Irishman says, "I clinched that spike on the other side."

—Mrs. Henry: That's also old.

(For a text and references see HFB 1: 91.)

6. Ingenious Bedbugs

Two Irishmen sleepin' in bed and the bedbugs got after them. One feller got up and he got a molasses cup and put a ring of molasses around the bed. But he says, "That didn't do no good. They crawled up on the ceiling and dropped on us."

(A variant form in which tar replaces molasses is in Wehman's *Yankee Drolleries* (New York, n. d.), p. 24; Loomis, WF 6: 31. These nearly identical texts continue with the motif of the bedbugs using straw to cross the tar. For the latter motif, with molasses instead of tar, see O. C. Hulett, *Now I'll Tell One* (Chicago, 1935), p. 98; E. E. Selby, *100 Goofy Lies (Tall Tales)* (Decatur, Ill., 1939), p. 6. Sticks are used by the bugs to cross a ring of tar in Fauset, MAFS 24: 73-74.)

II. FOOL TALES

7. Bedbugs With Lanterns

Two Irishmen were gettin' bit by the bedbugs. There was a lightning bug flew in, you know, and one of 'em says, "We might as well go; they've got lanterns lookin' for us."

(For a text and references with mosquitoes instead of bedbugs, see Halpert, CFQ 4: 368-369. To the notes add: Melville D. Landon, *Wit and Humor of the Age* (Chicago, 1883, 1891), p. 494; Hudson, *op. cit.*, p. 452. There are unpublished texts from New York in the Jones Archive; from New Jersey, in the Halpert MS; from Virginia, in the Richard Chase MS.)

8. Waking The Wrong Man

This Irishman was going down to New York to meet his brother—was coming from the Old Country. He couldn't find a place to stay, only with a colored man—he had to sleep with a colored man. And during the night somebody'd blackened his face—blackened him up. And he woke up early in a hurry of course; naturally he didn't take time to wash. Next morning when he went to meet his brother, he says, "Hello, brother." His brother says "I have no brother a colored man"; he says, "look in the glass." He says, "By gard, they woke up the wrong man."

—My father told that story and he's dead and gone and forgotten.

(Motif J 2013.1, *White man made to believe that he is a Negro*. See also: Fauset, MAFS 24: 63; Parsons, JAF 45: 317; F. Meier, *The Joke Tellers Joke Book* (Philadelphia, 1944), pp. 162-163. For a variant with a baldheaded man and a fool whose head gets shaved, see: *Anecdotes for*

the Steamboat and Railroad, by an Old Traveller (Philadelphia, 1854), p. 212; W. C. Hazlitt, *The New London Jest Book* (London, 1871), pp. 180-181. A text from New Jersey is in the Halpert MS.)

9. *Mare's Egg*

There was an Irishman was in this country and he never saw a pumpkin. They told him it was a mare's egg, and if he carried it for ten days, it would have a colt. And he was carryin' it on the top of a hill. It rolled down—it was quite an incline—and hit a brush pile. Rabbit run out. The Irishman began to whinner (!) like a horse. He says, "Hold on; here's your mother!"

—My father used to tell that. I believe it's about the first story I ever heard. I think it was.

(For an Indiana text and good references to this very popular tale, see Brewster, *Folk-Lore* 50: 298, and also Boggs, JAFL 47: 303. Add JAFL 12: 226 (reprinted from *Southern Workman* 28: 192-193); Parsons, MAFS 26 (Part 3): 314; Kirwan, CFQ 2:29; Meier, *op. cit.*, 201; Randolph, *op. cit.*, 12; *Idaho Lore*, compiled by the Federal Writers' Project, WPA (Caldwell, Idaho, 1939), p. 131; T. R. Brendle and W. S. Troxell, *Pennsylvania German Folk Tales, Legends, etc.* (Norristown, Pa., 1944), pp. 169-170; M. C. Boatright, *Gib Morgan, Minstrel of the Oil Fields* (Texas Folk-Lore Society Publication, No. 20, 1945), p. 11; J. Jacobs, *More Celtic Fairy Tales* (New York and London, n. d.), pp. 111-112.)

10. *Better Grip*

Two Irishmen on a bridge and the train was comin' and they crawled down—on the side. One feller got ahold of the other feller's legs till the train went by. Top feller says to the lower one "Hold on, Mike; I'm gonna spit on me hands."—They were both gone.

(This is a variant of Type 1250, Motif J 2133.5, *Men hang down in a chain until top man spits on his hands*. See Brendle and Troxell, *op. cit.*, 115; E. C. Lewis, *After Dinner Stories* (New York and Boston, 1905), p. 91, and cf. *Anecdotes, etc., op. cit.*, 66; Hazlitt, *op. cit.*, 29-30. This tale is usually combined with Type 34, Motif J 1791.3, *Diving for cheese*. Brewster, *Folk-Lore* 50: 297-298, has an Indiana text and good references for this combined form. Add: JAFL 12: 226-227 (reprinted from *Southern Workman* 28: 193); Halpert NYFQ 2: 91; Bales, *Folk-Lore* 50: 73. There are unpublished texts from New Jersey in the Halpert MS, and from Virginia in the Chase MS.)

11. *Moving Hell*

Told by Mrs. Henry.

There was two Irishmen in a hotel and he heard a noise and opened a window to see what it was. It was the fire department. And of course Pat had just come to this country. So he

called to Mike, "Let's get out of this! Let's get out of this!" Pat says, "What's the matter?" Mike says, "They're moving hell and they've moved two loads already."

—I've heard Jim tell it so many times. I don't know any stories. Nothing humorous about me.

(See Fauset, MAFS 24: 61; Lewis, *op. cit.*, 37; Meier, *op. cit.*, 162. There are unpublished texts from New York and South Carolina in the Halpert MS; from Virginia in the Chase MS.)

12. *Automobile's Offspring*

Told by Mrs. Henry.

There were two Irishmen walkin' the road. An automobile passed and Mike says, "Be careful, Pat, you'll get hurt." Well then they started down the road, and a motorcycle came along and hit Pat. Mike says, "Now what did I tell ye?" Pat says, "I didn't know it had a colt."

13 a. *Too Large*

Feller was carryin' a grandfather clock down the street. An Irishman kept followin' him, and they'd rest you know. And the Irishman finally he asked him, "Why don't ye's carry a watch?"

13 b. *Too Large*

(Immediately after Mr. Henry finished telling the above, his wife corrected him—said he hadn't told it right. He said, "Oh, yes," and then retold it immediately.)

They was movin' a grandfather's clock and this Irishman kept followin' 'em. They'd stop every once in a while to rest. The Irishman finally commenced to laugh and they wanted to know what was the matter. And he says, "Why don't ye's carry a watch?"

14. *Runaway Houses*

A kid saw a passenger train and he never saw one before. And he run in the house, and he says, "Oh mother, come out quick. There's a blacksmith shop runnin' away with a row of houses!"—I think I read that somewhere.

15. *Appendicitis*

The Irishman says to one of his friends, "I went home last night and found my wife with appendicitis." The other Irishman says, "I know that Dago son-of-a-gun, he's a brick-layer."

16. *Sun Or Moon*

Two fellers was drunk and they was goin' home. And they got into an argument about whether it was the sun or the

moon. One said it was the moon; one said it was the sun. Then the stranger come along and they decided to prove it by him.

They asked him; one said it was the sun, the other said it was the moon. And the feller said, "I don't know; I'm a stranger in this town."

(Cf. Motif J 2271.1, *The local moon.*)

III. SURPRISING ANSWERS

17. *Nothing But A Shower*

This was about Noah's time—time of the flood. Fellow was on the highest mountain he could get and water was up to his neck. Noie came floatin' along, and he tried to get on and Noie wouldn't let him on. And he says, "Go on wid your little boat. It's nothin' but a shower anyhow!"

18. *Hand Work*

Irishman was arrested for beatin' up on a feller. The judge says, "What weapon did you use?" He says, "There was no weapon, your honor. It was all hand work."

19. *Two Suppers*

The Irishman went to work for a farmer. And he worked him real late and give him his supper. Called him real early and give him his breakfast. The Irishman says, "The greatest country ever I was in. Two suppers in one night!"

20. *Wild Oats*

The farmer come with his lantern—it was still dark—and called the hired man to get up. Said they was goin' to cut oats. And the hired man didn't get up. And the farmer come back and called him the second time. And the hired man says, "Are them wild oats?" And the farmer wanted to know why. The hired man said, "I thought you had to slip up on them when it was dark."

21. *Saving Time*

The Scotchman was lookin' in the well and he fell in. His wife heard him out there and she run out and she says, "Will I get the hired man?" He says, "What time is it?" And she says, "A quarter after eleven." He says, "Never mind, I'll swim around a bit."

—He was swimming till noon; he was savin' time.

22. *Deciding Nationality*

The Englishman and the Scotchman were arguin' about if an Englishman was born in Scotland; the Scotchman claimed he was a Scotchman; the Englishman said he was an Englishman. And an Irishman was comin' down the street and they asked him to decide. And he said, "If your cat had kittens in the oven, would they be biscuits?"

—That's a good story; that's a good answer.

23. *Job For The Stupid*

I was talkin' to this feller, I think he was German, and he was kiddin' about the Irish. He said, "They're dumb. What makes 'em so dumb, Jim?" I said, "You know what they do with the dumb Irishmen?" He says, "What?" I says, "Send 'em over to Germany and make a schoolteacher of 'em."

—He laughed about that. He saw the fun of that.

(Cf. Halpert, NYFQ 2: 95.)

24. *National Difference*

He's dead and gone and forgot about. Bill Miller—his parents were born in Germany. He asked, "What's the difference between a Dutchman and a German?" And he said, "The only difference is the Dutchman wears wooden shoes and the German sticks his hand out the window to feel if it's daylight." —He was a German, too!

25. *Advice*

It was in the fall of the year. Weather was cool and there was a Chinaman ridin' on the street car. He wore his shirt outside his trousers like they do. And it was cool. He wanted to say, "It's very cold," but he said, "Belly cold." This old Irishwoman says, "Stick your shirt inside your pants and your belly won't be cold."

26. *Poor Eyesight*

Fellow asked for Bill Smith and the feller answered him and said, "You mean the moonshiner?" And he said, "Yeah." "He's dead!" Then he wanted to know what killed him and he said "Poor eyesight." He says, "How did that happen?" He said, "He shot at a revenuer—and missed him."

(When did you hear that?) Oh, I don't know. I know so darn much foolishness I couldn't begin to tell you the time.

27. *Large Beet (Beat)*

Did you hear the story of the two fellers was arguin' about the biggest vegetable they ever saw? One feller said that he saw a turnip so big that if it was hollowed out you could put two babies in it. The other fellow says, "That's very small;" he says, "you can go around town any night and find two policemen asleep on one beat."

—That's an old story.

IV. MISCELLANEOUS MOTIFS

A. *Full Day*

He says he went to work for a farmer, and he was the nicest man he ever worked for. Says he didn't ask you to do a day's work in twelve hours: he gave you twenty-four.

B. *Rope By Prescription*

I told a feller: "You come from that part of Pennsylvania where a Dutchman had to get a prescription to buy a rope."

—You see, they were all committin' suicide.

C. *Forgetful*

My father used to tell me that. A feller in Ireland was so forgetful he was lookin' for his horse when he was ridin' him.

(Motif J 2022, Numskull cannot find ass he is sitting on.)

D. *Playing Safe*

A feller was walkin' over a ravine on a narrow plank. And he was afraid, and he said, "God is good—and the Devil ain't a bad feller."—He's gettin' in the clear both ways—no matter which way he went.—My father told that.

Murray State College

Murray, Kentucky

FORFEIT GAMES FROM GREECE AND CZECHOSLOVAKIA

By PAUL G. BREWSTER

A forfeit game is one in which, for failure to observe certain injunctions or prohibitions, the unlucky player must deposit with the leader a pledge of some kind, which he later redeems by undergoing a punishment imposed either by the leader or by the whole group. This forfeit usually consists of some personal possession, such as a ring, a hair ribbon, a knife, or a comb. Penalties imposed may occasionally take the form of physical punishment, but ordinarily are designed to embarrass and humiliate the culprit rather than to cause him any bodily discomfort.¹ Closely related but composing a separate group are what may be termed penalty games, those in which an infraction of game rules results in the guilty player's losing his turn or having to perform some unpleasant task.² In the latter type no forfeits are exacted.

The forfeit game is very popular, and some form of it is to be found in nearly every country. Essentially an indoor game, it is admirably suited to the whiling away of long winter evenings and hence is much played in Finland, Denmark, Sweden, Norway, Latvia, and other northern countries. The game which we know as Feathers or Horns has, for example, parallels or analogues in Germany, Sweden, the Netherlands, Norway, Ireland, England, Scotland, Finland, Latvia, Estonia, Greece, Yugoslavia, Czechoslovakia, and probably other lands as well. Among the more commonly known forfeit games in our own country are Spin the Plate (Spin the Platter) and The Priest Has Lost His Cap (Priest of the Parish, The Prince of Paris, etc.).

¹ Typical sentences are the following: to hop around the room three times, to sing a song or recite a nursery rhyme, to imitate some animal or bird (e.g. crow like a rooster), etc. A common penalty (?) in American pioneer days was to "bow to the prettiest, kneel to the wittiest, and kiss the one you love the best."

² In this group are to be included such games as Clubfist, Old Mother Hobble-Gobble, and Simon Says "Wigwag." However, in some localities these, too, are played as forfeit games.

For the following descriptions of forfeit games from Greece, I am indebted to the kindness of Miss Georgia Tarsouli, of Athens, a well-known folklorist and collector.³ Those included here were sent to me in a series of letters covering the period 1947-1948.

1. *The Pumpkin Vine*

This game is played by both boys and girls and is known throughout Greece. Several players, say eight or ten, form a circle and designate a leader, who takes his place with them. Each player, with the exception of the leader, takes a number. The one to the left of the leader takes the number 1, the player next to him the number 2, and so on around. Or each player may choose any number he likes, provided that the number chosen is not larger than the total number of players in the game. Each must listen carefully for his number to be called, for on his attentiveness depends his success or failure.

The leader says first, "I have a pumpkin vine which bears three little pumpkins." As soon as he says this, the player who has the number 3 must rise quickly and reply, "Why does it have to bear three?" The leader then demands, "How many do you want?" and the other answers, "I want it to bear five." Hearing his number, the player who is 5 rises and asks, "Why does it have to bear five?" and the game continues in this manner. If one of the players replies without giving his own number or forgets to reply as soon as his number is mentioned or if he calls a number which no one has, he must pay a forfeit. The leader takes all these forfeits and conceals them. As soon as the game is over, he slips his hand into the place where he has hidden them, pulls out one, and shows it to the other players. He then asks, "What shall this one do?" The others reply, "Bray like a donkey, crow like a rooster, etc.," or impose other penalties.

2. *Sparrow, Sparrow*

In this variant from the Ionian Isles, each of the players takes the name of a tree: citron, almond, olive, etc. The leader stands facing the other players, who are seated in a semicircle. He calls, "Where is the sparrow perched? He is perched on the almond tree!" The player who is the almond tree must then rise quickly and reply, "He is not perched on the almond tree!"

³ Miss Tarsouli was for some years editor of the official magazine of the Greek Boy Scouts. At present she is a commentator with an Athens radio station.

"Where is he perched then?" demands the leader. "He is perched on the olive tree!" Then the player just alluded to must jump up and say, "He is not on the olive tree!" and the game continues in this fashion. If one of the players makes a mistake, he is marked with a piece of charcoal. At the end of the game all those who are marked must pay some kind of penalty.⁴

3. *The Song of the Devil*

This game is most popular in western Greece, but is known in other parts of the country as well. It is usually played by boys of twelve to sixteen years of age. Only occasionally is it found being played by girls. Before the game begins, each of the players chooses a song. Then all line up side by side and begin singing, each player singing his own song and trying not to be influenced by what his neighbor sings. The leader, who faces them, watches them carefully and imposes a penalty on any player who misses the words or the tune of his own song.

4. *The Symphony*

The following game was recovered in Thrace, where it is a favorite. Each of the players chooses a musical instrument: flute, violin, guitar, etc. The leader also chooses an instrument. When he gives the signal, all start playing, each imitating the playing of the instrument he has chosen. At intervals the

⁴ Both this and No. 1 are similar to *The Priest Has Lost His Cap*, variants of which are to be found in the following works: Newell, pp. 145-146; Strutt, p. 313; Gomme, II, 79 (*Priest of the Parish*); Douglas, p. 83 (*Daddy Red-Cap*); Billson, p. 62; Beckwith, p. 13 (*Master and Boy*); Parsons, p. 201 (*El Fichilingo*); Rochholz, p. 440 (*Der Abt von St. Gallen*); Böhme, p. 637; Reyes and Ramos, p. 66 (*Juego de Prenda*); MacLagan, p. 115 (*Parson's Mare Has Gone Amissing*); Smith, *Games . . .*, p. 67 (*Whose Hat?*); Boyd, p. 95 (*The Prince of Paris*); Hedges, p. 95 (*Priest of the Parish*); van Gennep, p. 648 (*Le Corbillon*).

In a Filipino variant given by Reyes and Ramos, one player, the King, sits at the head of the group, to each of whom he has given the name of a flower. Then he says, "The butterfly of the king flies and stops at (name of flower)." The player named replies, "It is not here." "Where is it?" asks the King. The other answers, "It is in (names another flower)." This continues around the circle. Forfeits are collected for mistakes and are redeemed at the close of the game. Roumanian children have a similar game, which they call *De-a florile* (game of flowers).

The Yugoslav *Gospod kapucin je cepico zgubil* is played in exactly the same way as our *The Priest Has Lost His Cap*. See Kuret, *Veselja Dom*, p. 94.

leader changes his instrument; for instance, from playing the flute he begins to play the mandolin. Then the player who has been playing the mandolin must quickly begin playing the flute. If anyone is slow or fails to do what he should, he has to pay a forfeit and redeem it at the end of the game.⁵

5. *The Man with a Burden*

In this game there must be an even number of players, as they are to be in pairs. The leader also has a partner. The players of each pair exchange names, John becoming George for the time being, and vice versa. All form a circle, one partner in front of the other. In the center of the circle is a fair-sized stone. The leader says to his partner, pointing to the stone, "Isn't it too bad that the earth bears so great a burden?" "It is too bad," replies the other, "but who would be able to carry it?" "John could do it," answers the leader. Then the player who is for the present bearing this name must reply quickly. "Why should John do it?" "Who should do it then?" demands the leader. "Peter should do it," answers the other. Then Peter's partner must reply as did the first player, naming someone else in the circle. If the real possessor of the name answers when the name is called or if one does not respond when his partner's name is mentioned, he must pick up the stone and carry it until another player makes a mistake.

6. *The Goose*

This game is played by both children and adults during winter parties and particularly during the Carnival season, when all sorts of liberties of speech and action are permitted.

Players are seated close together in a circle. They select a leader, who is chosen for his humor and quick wit. The leader says, "I have a goose; what part do you take?" The player seated at his side replies, for example, "I take the head." The others answer in their turn, "I take the bill, I take the feet," etc. Then the leader says, "I eat my goose." The next player must say, "I eat my head," etc. The leader continues, "I suck my goose," and all must repeat their parts. Finally, the leader says to his neighbor, "I put my goose in your head." The latter then says to *his* neighbor, "I put my head in your entrails," etc. If anyone fails to speak when his turn comes or

⁵ Cf. the Dutch *De Muzikanten* (de Cock and Teierlinck, IV, 57-58); Züricher, No. 1045; GutsMuths, p. 365 (*Die schwäbischen Musikanten*).

forgets what part of the goose his neighbor has chosen, then he is "burnt" and must pay a forfeit.

7. *It Flies, It Flies*

The following game is widely known in Greece. It is played by both boys and girls of six to twelve, and sometimes also by adults.

One of the older children seats himself in the middle of an open space, and the rest take their places around him, sitting on the ground or on stones and placing their right forefingers on their knees. The leader does the same. When the game begins, he raises his forefinger quickly as he says, for example, "It flies, the crow flies!" The others, hearing the name of a bird, must also raise their fingers. The leader thus continues to name birds, and each time the other players must lift their fingers quickly. Finally the leader says, "It flies, the cat flies" This time he doesn't raise his finger, and any player who does so is penalized. The leader does all in his power to cause the others to make mistakes. One of the favorite ways is to follow the name of a bird with a similar-sounding name of an animal. The usual penalty is for the loser to get down on his knees before the leader, place his head on the latter's knee, and close his eyes while the others in turn strike him on the back, saying:

Upper hand,
Lower hand,
Whose is the uppermost

If he is successful in guessing whose hand it is, he takes his former place and the game continues. If not, he receives blows until he does guess correctly or until the leader frees him.⁶

⁶ Other penalties frequently imposed are the following:

The player gets down on all fours. Another takes him by the ears and pulls his head from right to left and from left to right in imitation of the movement of a blacksmith's bellows. Another, who is the smith, puts the forefinger of the left hand on his back and strikes with his right hand in imitation of the smith's striking his anvil.

The player gets down on all fours. Another picks up his feet, and a second gives him blows on the legs with a belt.

The culprit must let himself be struck on the nose by the middle finger of the other players, held back by the thumb and then suddenly released. This penalty was known to the ancients as "goadng."

For other variants, see Gomme, I, 228; Maclagan, p. 157 (All the Horns in the Wood); Beckwith, p. 15 (Bird Fly, Horse Fly); Böhme, p. 679; de Cock and Teierlinck, VIII, 330; Vernaleken and Branky, p. 94

The Czech games with which I conclude this paper were sent me in 1947 by Miss Eliska Dolezalová, at that time a student in the University of Brno and now a teacher in that city. She writes me that she played both of them often as a child.

8. *Black, White, Yes, No*

Players are seated in a line or a circle. One of them is the "merchant." He pretends to give to each of the other players an amount of money (30 haller, 20 haller, 10 haller). When he has finished, he asks the first, "What did you buy with your money?" The other answers that he bought a house, a hat, a coat, etc. Then the "merchant" asks quickly, "Was the house (hat, coat) new, black, old . . . ?" The player must not say the words black, white, yes, or no. If he does, he must pay a forfeit.

9. *Trades*

Players are seated around a table. One, the leader, sits so that all the rest can see him. He taps on the table top with both forefingers, and the others do the same. Suddenly he calls out, "The blacksmith forges iron," and imitates the work of the blacksmith, all the other players following his example. Then he calls, "The baker kneads bread," "The dressmaker sews," etc., and each must imitate the action named. If a player is clumsy or slow, he must pay the leader a forfeit, which is redeemed at the end of the game.⁷

REFERENCES

- Acker, Ethel F. *Four Hundred Games for School, Home, and Playground*. Dansville, N. Y., 1923.
- Arwiddson, A. I. *Svenska Fornsånger*. 3 v. Stockholm, 1842.
- Bealoideas* (Journal of the Irish Folklore Commission). Dublin, 1927—.

(*Alle Vögel vliegen*); Lewalter-Schläger, p. 257; *Bealoideas*, X, 286 (a game played at wakes); Newell, p. 119 (Ducks Fly); Collan, p. 139; Okkola, p. 95; Acker, p. 267 (Birds Fly); Kuret, p. 94 (*Leti, leti*); Mulac, p. 218; Arwiddson, III, 400; Boyd, p. 114; Pereira, p. 272 (*Vuelan, Vuelan*); Kristensen, p. 214.

⁷ The tapping of the forefingers upon the table top and the exacting of forfeits from players who fail to duplicate the action performed by the leader mark this as being a variant of Horns. The imitating of the work of various tradesmen by the group, however, reminds one of New York (Lemonade, Jamestown, Pretty Girls' Station, etc.).

- Beckwith, Martha W. *Folk-Games of Jamaica* (Folklore Foundation Publications, I). Poughkeepsie, 1922.
- Billson, Charles James. *County Folk-Lore I*. London, 1898.
- Böhme, Franz Magnus. *Deutsches Kinderlied u. Kinderspiel*. Leipzig, 1924.
- Boyd, Neva L. *Handbook of Games*. Chicago, 1943.
- Collan, Anni. *Suomen kansan leikkeja*. Porvoo, 1904.
- de Cock, A., and I. Teierlinck. *Kinderspel & Kinderlust in Zuid-Nederland*. 9 v. Gent, 1902.
- Douglas, Norman. *London Street Games*. London, 1931.
- Gomme, Alice B. *The Traditional Games of England, Scotland, and Ireland*. 2 v. London, 1894-1898.
- GutsMuths, Johann Chris. *Spiele zur Übung und Erhrolung . . .* 8th ed. Leipzig, 1893.
- Hedges, Sidney G. *Indoor and Community Games*. Philadelphia, 1934.
- Kristensen, E. T. *Danske Börnerim, Remser, og Lege*. Aarhus, 1896.
- Kuret, Niko. *Veselja Dom. Igre in razvedrila v družini*, I-III. Ljubljana, 1942.
- MacLagan, Robert Craig. *The Games and Diversions of Argyleshire*. London, 1901.
- Mulac, Margaret E. *The Game Book*. New York and London, 1946.
- Okkola, Toivo. *Suomen kansan kilpa- ja kotilleikkejä*. Helsinki, 1928.
- Parsons, Elsie Clews. *Peguche*. Chicago, 1945.
- Pereira Salas, Eugenio. *Juegos y Alegrias Coloniales en Chile*. Santiago de Chile, 1947.
- Reyes, Francisca S., and Petrona Ramos. *Philippine Folk Dances and Games*. New York, 1927.
- Rochholz, Ernst Ludwig. *Alemannisches Kinderlied und Kinderspiel*. Leipzig, 1857.
- Smith, Charles F. *Games and Game Leadership*. New York, 1938.
- Strutt, Joseph. *The Sports and Pastimes of the People of England* (new ed., much enl. and cor. by Charles Cox). London, 1903.

van Gennep, Arnold. *Le Folklore du Dauphine (Les Littératures Populaires de Toutes des Nations, III)*. Paris, 1933.

Vernaleken, Th., and Frz. Branky. *Spiele und Reime der Kinder in Oesterreich*. Vienna, 1876.

Züricher, Gertrud. *Kinderlied und. Kinderspiel im Kanton Bern*. Zürich, 1902.

Shurtleff College

Alton, Illinois

CHILDREN'S GAMES

By LELAH ALLISON

Children's games are numerous, but nearly all of them have one thing in common: they will accommodate any number of players. Children like numbers, and usually they are happier when several join their group. That is very likely the reason why their games can be adapted to any number of players. There are two general divisions, the outdoor games and the house games. Because it is natural for children to like to play outdoors, the outdoor games are more numerous than the others. Weather conditions, cold and rain, make the inside games a necessity.

Simplicity is a marked characteristic of the games. They are so simple that the most naive can understand them and the very young can participate. It is remarkable how many games a very young child can remember and even direct.

Some games are very old; children from generation to generation seem to enjoy them and never tire of them. Some of them differ slightly; the difference may be caused by misunderstanding by some director in the group who "starts" the game in his own group, or the difference may be the result of some clever player's own initiative.

These games¹ are only a few which any collector will find if he observes children at play. All of these are played by child groups in Illinois. Perhaps all of them are played in all states of the Union. Some of these are very old; some are fairly new. Certainly they are not a complete collection of children's games.

OUTDOOR GAMES

1. *Poison Tag*

Any number of people may play poison tag. One player is chosen to be "it," and he must tag another player before he can become one of the regulars. The one tagged then must become "it." The one who is tagged must hold his hand on

¹ My students wrote these games for me; they had played these games many times. In general, I have kept the wording of the writers.

the spot that was tagged by "it" and keep it in that position until he tags someone else. The fun of the game consists in "it" tagging a player in an unusual place for him to hold his hand. For example, if "it" tags a player's heel, it is not easy to keep a hand on the heel and chase another player to tag him.

2. *Drop the Handkerchief*

This old game of drop the handkerchief differs slightly from some of the older games by this name. The children form a circle holding hands and singing. "It" is outside the circle holding a handkerchief, running around the circle as the song is sung. This is the song:

A tisket, a tasket, a green and yellow basket,
I sent a letter to my love, and on my way I dropped it.

On the word *dropped* "it" drops the handkerchief behind a player and continues running. The one behind whom the handkerchief was dropped picks it up and runs around the circle in the opposite direction. The one first reaching the empty space in the circle remains there; the other is "it."

3. *London Bridge Is Falling Down*

Two players "take the game." They select two objects of similar type, such as apples and pears or spring and autumn; but they do not tell the players which object represents which person. All other players form a circle joining hands. "The takers" join hands and hold them high, one standing inside the circle, the other outside, allowing the players to pass under the hands as they go around in a circle singing:

London bridge is falling down, falling down, falling down;
London bridge is falling down and caught my true love in it.

At any point in the song the "takers" may drop their hands around a player, and the circle stops. The one caught is whispered the two chosen words and asked which he will take. He selects one, and the "taker" who is represented by that chosen object tells the caught player to get behind him. The caught player stands directly behind the "taker," and the game continues until no one is left in the circle. Instead there are two lines, one line behind each "taker." Then each player puts his arms around the waist of the person in front of him and holds his hands tight. The two "takers" hold their hands tight, and a tug of war begins, each line trying to outpull the other. If one player breaks hands, all the line behind him is out of the

game. The side that can pull the other side away from the starting place is the winner.

4. *Three Deep*

Three deep is suitable for a large group. A circle of eight or ten or more is formed, and two people stand behind each player. That is why it is called three deep. There should be about four feet of space between each of the groups of three. Although this is an outdoor game, it can be played on a gymnasium floor or in any such large room. Two other players start the game. The first player is chased by the second who is trying to tag him. If he does tag him, the second player should step quickly in front of one of the groups of three. In that case, the player at the back of the group in front of which the player had stepped must run quickly before he is tagged by the first player. He may step in front of another group quickly; the back player each time is the next one to move. Any player who is being chased may step in front of a group any time to prevent his being tagged. The fun of the game is not in two chasing each other for a long period but in stepping quickly in front of a group. That keeps the game moving and gives many players a chance to participate in a short period of time.

5. *Andy Over*

Andy over is played around a building which is not too large to throw a ball over and which is so situated that any number of players may run around it. A barn is a good building, for there are likely no windows for the ball to accidentally break. A string ball or a soft rubber ball is necessary. The players choose sides, one side taking one side of the building. The players cannot see each other. One side has the ball and throws it over the roof to the other side saying, "Andy over," as he throws the ball. The object of the game is for some member of the other side to catch the ball. If one does catch the ball before it touches the ground, all on that side start to run to the other side of the building. They go in opposite directions so that those on the other side will not know who has the ball. The one who does have the ball touches a player with or throws it at a player. All touched by the ball go to the other side.

If the ball is not caught, the side failing to catch the ball throws it over the roof to the other side, calling, "Andy over."

The game continues until all on one side are caught.

6. *Red Rover*

Two captains choose the players who form two lines facing each other, the lines about fifty feet apart. Each team stands in a line holding hands. A captain calls, "Red Rover, Red Rover, let (Mary) come over." He names any person on the other side that he wishes to come over. The person named comes over and tries to break through between two hands of any of the players. If he breaks through, he chooses one player to take back with him. If he cannot break through, he stays on that side. The game continues until no one is left on one side.

7. *Too Late for Breakfast*

All players, except two, form a circle holding hands. The two hold hands and run around the circle, hitting the hands of a couple. The first couple continues running around the circle. The couple whose hands were hit runs around the circle in the opposite direction. The object is for the couples to race for the empty space. The losers must then be "it."

8. *Send In and Send Out*

Any number may play; they are equally divided into two teams. A captain is chosen for each team. There are set boundaries and goal lines. One captain sends out one of his players to tag a player on the other team, naming the players. He may call out, "I send Mary after Sue." The object is for Sue to reach the other side's goal line before she is tagged by Mary. If Mary tags Sue, Sue must go to the opposite team, but if Sue reaches the goal line, Mary must go to the other team. If all members of a team are caught, the catchers are victorious.

In addition to sending individuals a captain may also call, "Retag." When that is called, all members of both teams run at the same time, each trying to tag a player on the opposite team or to reach the other goal line.

9. *Lemonade*

Any number may play lemonade. Two captains are chosen, and each chooses players, one at a time. The teams line up facing each other. Each has a home base. One team takes "it." That team chooses something to demonstrate, such as chopping wood or hoeing the garden. The "it" team says, "Here we come," and they start walking toward the other team. The other team starts walking to meet them. The

second team says, "Where from?" The first replies, "New York." The second asks, "What's your trade?" The first answers, "Lemonade." The second says, "Show us something, if you are not afraid." (This reply may vary. Sometimes it is, "Go to work.") The first team then begins to demonstrate; the second team tries to guess what is being done. There may be any number of guesses. If the second team guesses right, the first team starts to run for the home base. If anyone is tagged by the other team, he goes to the other side. It is then time for the second team to select something to demonstrate.

10. *Red Light*

Red Light is played outdoors. One person is "it." The others form a straight line. "It" closes his eyes and counts to ten and then opens them and calls either "Red light" or "green light." If he calls, "Red light," all players must stop; if they run, he calls them back to the line to begin over. If he calls "Green light," they continue to run, and he sees the direction they run. He shuts his eyes and counts to ten again and again until all are hidden.

When all are hidden, "it" tries to find them. Players try to return to the starting place without being seen. If they do, they are free. If "it" catches anyone, that person is "it" for the next game.

11. *May I?*

One person is "it." The others stand in a straight line. "It" tells players they may take so many steps; they are not ordinary steps but are called scissors, elephant, baby, pin, giant, side steps, etc. If players remember to say, "May I?" they take the steps. If they forget, they go back to starting line. Sneaking steps are allowed, if "it" does not see the sneaker. If he is caught, he goes back to starting line. The one who reaches the goal first is winner, and he is "it" for the next game.

12. *Crazy*

One player is "it"; he swings each player around by the hand, giving him a whirl. That person is supposed to land in the most unusual position that he can form, or he may continue acting the part of movement in a crazy fashion. After all have been whirled, "it" selects the one who is the craziest, and he is "it" the next game.

This game has variations. If it is called *ugly*, the player tries to look as ugly as possible when he is whirled away. He

may stretch his mouth with his thumbs and draw down his eyes with his fingers, or he may do anything to look as ugly as possible. "It" chooses the ugliest one after he has whirled all. The game may also be called *pretty*. It is the duty of each to look as pretty as possible when he is whirled, though the position in which he lands sometimes makes it impossible. "It" looks over the group and selects the prettiest one. Lower grade children especially enjoy acting crazy or being as ugly as possible.

13. *Seven Sticks*

Two sides are divided evenly to play seven sticks. There is an end line of each team on which seven sticks are placed. There is a dividing line in the center between the two teams; there are side goals over which no one is to cross. The object is to get the sticks of the other team. Players move about freely.

A player tries to get a stick from the other goal. If he is tagged he goes to the other side; he cannot be tagged on his side of the center line. If he gets a stick and is tagged, he must return the stick to the owner and must return to his own sticks before he tries again. The team that gets the sticks first is the winner.

14. *Blackman*

The blackman stands in the center between two teams about twenty yards apart. When blackman calls, "Blackman," all start toward the other side. Blackman tries to catch the runners. He pats them three times on the back, and then they are also blackmen. The game continues until all are caught.

15. *Kick the Can*

Kick the can is similar to hide and go seek. Boundaries may be placed on possible places to hide. "It" hides his eyes and counts to a hundred by fives. While he counts, the others run to hide. If "it" sees a player, he touches the can (any tin can), calls the person by name, and that person must come to the can. If a player sees a chance to slip to the can, he kicks it as far as possible, and everyone has a chance to hide over, the same person taking the game.

16. *Sheep in My Pen*

Sheep in my pen is somewhat like kick the can. A home base is chosen for the pen; it may be a porch or a pen drawn in the dirt. All players are in the pen. "It" takes the game. While

he counts to a hundred, eyes hidden, the others hide. When he has finished counting, he shouts, "Here I come." He tries to find the players without getting too far from the home base. When he sees a player, he shouts, "John, behind that oak tree (or wherever John is), sheep in my pen." John must return to the pen. He is prisoner there until he gets a wave from a hidden player, and then John is free to slip away to another hiding place. If "it" sees him, he is recalled to the pen by, "John, sheep in my pen." John may call for a wave. As a hidden one looks into the open to give the wave, "it," being a careful watcher, sees him and calls him to the pen. The first sheep caught is "it" the next game.

17. *Bicycle Tag*

Each player must have a bicycle. Limited areas are named, and if one goes beyond that area, he is "it." One is chosen "it" to begin the game; he gives the others time to get away. The point is for "it" to touch any part of another's bicycle with his front wheel. His foot must not be on the ground as he catches the other player. The one tagged is then "it."

18. *Hide and Go Seek*

The last person to say "aye" when the game is suggested, is "it." He hides his eyes and counts to a hundred while the others hide. When he has finished he says, "All eyes open; ready to look." He looks for hidden players. If he sees them, he runs to home base and pats three times and says, "One, two, three for Mary." She is caught. If a hidden player runs to home base and pats three times and says, "One, two, three for me," he is home and free. The first one caught is "it" for the next game.

19. *My Father Owns a Grocery Store*

To play my father owns a grocery store two sides are chosen. Each team has a home base; they face each other, some distance apart. One team selects an object of the store and approaches the other team. The first team says, "My father owns a grocery store." The second team asks, "What has he in it?" The first team gives the initial of the chosen article. If it is *apple*, they say, "It begins with A." The others guess. Hints may be given, such as, "It is good to eat raw." If the other team cannot guess, they say, "We give up." If they guess the article, the first team runs for home base, the second team trying to tag them. Tagged players go to the other side.

In either case, the other team then chooses an article and approaches the first team in the same manner.

20. *Fox and Geese*

Fox and geese is a winter sport played when snow is on the ground. Make a circle in the snow with a diameter of fifteen or twenty feet. Make a cross in the circle, the ends touching the circle. One player is a fox; all others are geese. They may run anywhere on the lines; the fox tries to tag a goose anytime he is away from the center. No one may cut across lines. The one tagged is the fox.

21. *Ring Around the Rosey*

Children like to sing this simple game. "It" is in disgrace and is in the center of the circle. Circle goes around singing, "Ring around the rosey, pocket full of posey. Last one to stoop is a dirty red nosey." On the last word all are to squat. The last one to squat is "it." Small children like to continue this game over and over.

Indoor Games

22. *Hangman*

Give each player a sheet of paper and pencil and instruct him to draw a scaffold, a right angle with one end in the ground and a brace across the angle with a rope dangling from the end of the angle left in the air. The leader chooses a name, a person, place, or thing; as, a bird, a river, or air. The player writes the name of the article on a piece of paper, folds it, and places it before the players. They have six guesses. If *trees* were the category, and the word was *walnut*, the game would go like this: first player may ask, "Is there an *a* in the word?" The answer is, "It is the second letter." Players would then write the letter *A* on the second blank. Second player may ask, "Does it have an *e*?" The leader would say, "No, draw your head on the rope." Each player draws his head. This is repeated around the players until each hangs himself or the word is guessed. For each wrong answer, the players add parts to the hangman: body, two arms, and two legs.

23. *Thimble*

"It" stands in a circle of children with a thimble in his hand. Children cup their hands; he passes around the circle pretending to drop the thimble in each hand; he does drop

it in one. A player has been sent outside before the dropping. He is called into the room and asked, "Who has the thimble?" He has three guesses. If he guesses right, that person is "it." If he does not, he goes out and the game goes on as before.

24. *Ring on a string*

"It" is inside a ring of people who hold a string which is as large as the circle of players. A ring, or two or three rings, are on the string. The point is to keep the rings hidden under the hands but to pass them along on the string. The players work their two hands together and apart as far as the neighbors' hands on each side. That action is done all the time so that "it" cannot know where the rings are. He may guess as often and as fast as he wishes. If one is caught with a ring, he becomes "it."

25. *Pass the Brush*

"It" is in the center of a ring of players; they keep their hands behind their backs pretending to pass a clothes brush to their neighbors all the time so that "it" will not know where the brush is. He may guess as often as he wishes. If he guesses one who has the brush, that person must become "it."

26. *Fruit Basket*

Players sit in chairs in a circle. "It" stands in the center. Each player is given a name of a fruit. "It" may say, "Pears and peaches change." Those two change seats. "It" tries to get a chair before one of those two can reach it. The one left without a chair is "it." "It" may say, "Fruit basket turned over." Everyone must then get another chair.

27. *Laugh*

Divide a group into two sides. The point is for one team to make all members of the other team laugh. When one laughs, he must go on the other side. The working team may try any antics to cause the sober faces to laugh.

28. *Black Magic*

The group must not, in general, have knowledge of this game. "It" must not know its secret. He goes outside the room until called. The players select an object in the room, and when "it" comes in they ask him to name it by asking questions. If the carpet was chosen, the captain would ask? "Is it John?" "It" may say what he thinks. He won't know, of course. The captain keeps asking objects in the room. Then

an "it" that knows the game is sent out and an object chosen, such as the couch. When he is recalled, the captain asks, "Is it the rug?" He keeps naming objects in the room. Suppose Mary's hair is black. He asks, "Is it Mary's hair?" The next one he asks is, "Is it the couch?" The knowing "it" answers, "Yes." The idea is to name a black object just before the correct one.

29. *Fig Mill*

Draw three squares inside each other on a cardboard. Give two players nine buttons each, players to have different colors as one white, one red. Draw a cross through the square. Intersections of the lines are places to put buttons. The object is to get three buttons in a row. Three is a fig mill. The player who gets three in a row takes a player's button.

McKendree College

Lebanon, Illinois

NOTES

Readers are invited to participate in this department by using it as a clearing house for folklore information of all kinds, to report variants of stories or songs or other material given in preceding issues, or to discover from other readers variants of unpublished lore that has been collected or remembered.

HAWTHORNE AND LEGENDS

By BERNARD COHEN

In his *Septimius Felton*, written during 1861 and 1862, Nathaniel Hawthorne presents an excellent definition of a legend through the words of Septimius:

Yes, I shall like to hear the legend, if it is a genuine one that has been adopted into the popular belief, and came down in chimney-corners with the smoke and soot that gathers there; and incrustated over with humanity, by passing from one homely mind to another. Then, such stories get to be true, in a certain sense, and indeed in that sense may be called true throughout, for the very nucleus, the fiction in them, seems to have come out of the heart of man in a way that cannot be imitated of malice aforethought. Nobody can make a tradition; it takes a century to make it.

Indeed, throughout his creative career, Hawthorne, whose most fertile field of fiction was the human heart, had used legends and had molded them to his own artistic purposes. Among his short stories and sketches, "The Gray Champion" (1835), which centers on the legend of the Angel of Hadley, a Christ-like savior of the people; the "Legends of the Province House" (1838-1839), a group of stories based on New England history; and "The Great Stone Face" (1850), derived in part from an Indian legend, are excellent examples of how Hawthorne adapted legends to present his skillful artistry and his own philosophy.

In "The Ambitious Guest" (1835), moreover, Hawthorne attempted to lend the air of legend to an actual event, a phenomenal landslide that occurred in August 1826, in the White Mountains of New Hampshire. The slide fell above the dwell-

ing of a Mr. Willey and his family, all of whom rushed out of the house to escape disaster. But the slide divided itself directly above the house and annihilated the entire family. The house stood untouched, and the Willeys would have been spared had they remained inside. Hawthorne took these facts and, contrary to his own definition of a legend cited above, attempted to make a legend of them through additions and alterations that reveal the hand of a master craftsman. Having passed through several generations, the story of the landslide may well be a legend among the present day inhabitants of New Hampshire.

Hawthorne was also interested in legends of foreign origin. For example, he wrote two books for children—*The Wonder-Book* (1851) and *Tanglewood Tales* (1853)—which are based on classical myths and legends. Here again, Hawthorne made changes and added his own moral philosophy.

During the last five years of his life, Hawthorne attempted to write his masterpiece, an English romance, but failed. Very important in the background of each fragmentary attempt (*The Ancestral Footstep*, *Dr. Grimshawe's Secret*, and *Septimius Felton*) is the English legend of the Bloody Footstep imprinted in the marble of an English estate which Hawthorne had seen while he was in England as American Consul to Liverpool. How Hawthorne worked with this legend in his last romances would make an interesting and rewarding study.

In fact, the path is wide open for one who is well trained in folklore, especially in the history and techniques of legends, to make a thorough analysis of Hawthorne's knowledge and use of legends. Such a study would fill a large gap in Hawthorne scholarship. The final result would undoubtedly add more proof to the mounting evidence that Hawthorne is one of the best literary artists that this country has produced.

Wayne University

Detroit, Michigan

REVIEW

North Carolina Folklore, edited by Hoyle S. Bruton, Chapel Hill, North Carolina: The Folklore Council of the University of North Carolina, Volume I, Number 1, June, 1948, 32 pages. \$.50 a copy, \$2.00 a year.

Hoosier Folklore salutes *North Carolina Folklore* and welcomes it into the fold of state and regional folklore publications. The first number gives ample evidence of excellence and interest, and it shows splendid promise of more good things to come.

It is edited by Hoyle S. Bruton, with Ralph Steele Boggs and Robert A. Linker as assistant editors.

The contents of this first number are extremely varied, including legends, traditions, a folktale, rhymes, a ballad, customs, crafts, folk foods, remedies, beliefs, proverbs, and riddles. The editors plan to include in each issue materials in the following departments:

Mythology; Legend and Tradition; Folktale; Poetry; Music, Dance and Game; Custom and Festival; Drama; Art, Craft, Architecture, Dress, and Adornment; Food and Drink; Belief; Miscellany, Witchcraft, Medicine, and Magic; Folk-speech; Proverb; Riddle.

We extend our good wishes for the success of this new publication.

Address:

Editor of *North Carolina Folklore*
The University of North Carolina
Box 1050
Chapel Hill, N. C.

University of New Mexico

Ernest W. Baughman
Albuquerque, N. M.

MEMBERSHIP IN THE HOOSIER FOLKLORE SOCIETY

Membership in the Hoosier Folklore Society is two dollars a calendar year. This is open to individuals, schools, and libraries anywhere in the United States. Members receive HOOSIER FOLKLORE, a quarterly for the publication of folklore of Indiana and neighboring states. Single copies may be purchased for fifty cents each.

JOINT MEMBERSHIP IN HOOSIER FOLKLORE SOCIETY AND AMERICAN FOLKLORE SOCIETY

Joint membership in the Hoosier Folklore Society and the American Folklore Society is available at a special rate of five dollars a year to Indiana residents. Members receive HOOSIER FOLKLORE, THE JOURNAL OF AMERICAN FOLKLORE and MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY as issued.

Applications for membership and membership dues for 1948 should be mailed promptly to Mrs. William Hugh Jansen, Treasurer, Hoosier Folklore Society, 729 E. Hunter, Bloomington, Indiana.

Members are urged to secure new members for the society and to contribute manuscripts for publication.

STANDARD ABBREVIATIONS OF TITLES REFERRED TO IN NOTES AND ARTICLES

CFQ	=CALIFORNIA FOLKLORE QUARTERLY
HF	=HOOSIER FOLKLORE
HFB	=HOOSIER FOLKLORE BULLETIN
JAFL	=JOURNAL OF AMERICAN FOLKLORE
MAFS	=MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY
NYFQ	=NEW YORK FOLKLORE QUARTERLY
SFQ	=SOUTHERN FOLKLORE QUARTERLY
WF	=WESTERN FOLKLORE QUARTERLY
Type Index	=Antti Aarne and Stith Thompson, THE TYPES OF THE FOLK-TALE, Helsinki, 1928.
Motif Index	=Stith Thompson, MOTIF-INDEX OF FOLK-LITERATURE, Bloomington, Indiana, Indiana University Studies, 1932-36.
The Folktale	=Stith Thompson, THE FOLKTALE, New York, The Dryden Press, 1947.